



TITLE:

歐文摘要

AUTHOR(S):

CITATION:

歐文摘要. 中國文學報 1994, 49: i-v

ISSUE DATE:

1994-10

URL:

<https://doi.org/10.14989/177563>

RIGHT:

SUMMARIES
of
THE JOURNAL OF CHINESE LITERATURE
Volume XLIX
October, 1994
Edited by
Department of Chinese Language and Literature
Faculty of Letters
Kyôto University

A New Approach to “*Wen Bi Shuo*” 文筆說

—A Study of *Bi*—

Kaori KÔFUKU, Kyôto University

In the late Six Dynasties period 六朝 it appears that the broad sense of *wen* 文 was classified into two different concepts: the narrow sense of *wen*, and *bi* 筆. According to research into theories of Chinese literature, the argument has been repeated that when the distinction between *wen* and *bi* is made, it is related to concepts of *shi* 詩 and *wen*. Since this distinction directly reflects the contemporary understanding of *wen*, it is a very important problem.

Until recently, it was forgotten that *bi* meant not only a type of writing but also calligraphy 書法. Looking at it from this point of view, I took up a new approach toward ‘*wen bi shuo*’ 文筆說, reviewed many examples of *wen* and *bi*, *shi* and *bi* in individual sentences and some important facts emerged as the result of my investigation.

According the *Wen xin diao long* 文心雕龍, *bi* has been commonly regarded as a type of writing without rhym, but, strictly speaking, there are very few examples of this. On the contrary, there are several examples of the use of the word *bi* that mean calligraphy.

For instance, 'Wang *bi*' 王筆 and 'Xie *shi*' 謝詩 in the Wen Tingyun 溫庭均 poems certainly refer to Wang Xizhi's 王羲之 calligraphy and Xie Lingyun's 謝靈運 verse, while the mention of Yan Chun's 顏竣 *bi* in the biography of Yan Chun in the Song annals 宋書顏竣傳 probably refers to Yan Chun's calligraphy.

It has been frequently pointed out that *bi* refers to official documents, however, it should be added that the calligraphy of official documents was very important. During China's Middle Ages, calligraphy was a very important skill for government officials, as they were often recruited on the basis of their calligraphic talents.

Bi is most closely related to both calligraphy and official documents. Of course most official documents were generally without rhym. Therefore, we can ascribe all three features: calligraphy, official documents, lack of rhym to *bi*. At first, all three features were attributed to *bi*, but after the Yong Ming era 永明期, when debate over rhym became heated, *bi* was perhaps best characterized by its lack of rhym.

In conclusion, I have advanced a new model of '*wen bi shuo*'. The occurrence and transition in the use of *wen* and *bi* can be divided between the growth and decline of the *bi* and *shi*'s independence from literature.

Metamorphosis and Disintegration of *She lun*

設論 in the Later Han Era

Hiroshi TANIGUCHI, Kyôto University

In the Former Han era, *she lun*, or hypothetical discours, such as Dongfang Shuo's 東方朔 *Ke Nan* 客難 and Yang Xiong's 揚雄 *Jie Chao* 解嘲, were still outside the pale of the literary ideas in those days. In the Later Han era, when *she lun* took a more stable place in Chinese literature, the influence of the literary ideas utterly transformed the genre.

1. Yang Xiong's shadow—Ban Gu's 班固 *Bin Xi* 賓戲 and other pieces: Ban Gu and his contemporaries admired Yang Xiong's way of life as expressed in *Jie Chao*, yet on the other hand they also criticized the comical style and paradoxical content of *Jie Chao*. In their

she lun pieces, they asserted the superiority of their own age and the rightness of their own behaviour in a stiff and idealistic way. This reflects their conflicting feelings for the Former Han culture—feelings of both admiration and opposition.

2. The way of life expressed in *she lun*: Why did so many Later Han writers imitate *Jie Chao*? Because they regarded it as an expression of “a sage in frustration 賢人失志”. The image of “a sage in frustration”, because of its rebellious nature, could not exist under the absolute monarchy of the Han unless it was in a comical and paradoxical form such as *Ke Nan* or *Jie Chao*. Since Later Han writers did not approve of the comic and paradoxical elements of *she lun*, their *she lun* pieces lost the original style and changed into another kind of literature expressing the conversion to Nature’s law, which is the only thing above the authority of the Emperor.

3. The disintegration of *she lun*: *She lun* originally was a dialogue, a simple story of an attack and a counterattack. The ideation of the content in Later Han *she lun* pieces lost the elements of a story. This also made the narrator’s persuasion in the piece too abstract and flat, and so it changed into a mere repetition of the same theme, similar to *fu* 賦. Thus the originality of *she lun* as a literary genre disintegrated by the end of the Later Han era. Nevertheless, many *she lun* pieces were written as an expression of faith in Nature’s law until a new kind of literature began to describe Nature *itself*, not Nature’s *law*.

A study on “The Lament for the South”

(*Ai Jiang-nan fu* 哀江南賦)

—The process of “Time” in *Pu chen* 鋪陳—

Naoe HARATA, Kyôto University

It is generally believed that Yu Xin’s 庾信 “*Ai Jiang-nan fu*”, which is one of his most important works, is both a bitter lament about his own life, and a detailed account of the rise and fall of the Liang Dynasty 梁朝. Therefore we can regard this *fu* not only as an historical epic poem but also as a memoir. An important factor of

this *fu* is that it is like a compilation of many literary elements concerned with the matter of the birth and decline of nations. In this study, I mostly focus on the construction of the plot of this *fu*.

In this *fu*, the most distinctive and narrative technique is “time”. Here, the term “time” means the process of time from the establishment of the Southern Dynasty 南朝 to the downfall of the Liang Dynasty. According to this “time”, Yu describes step by step the circumstances of the Liang Dynasty (public affairs) and his own background (private matters). Moreover every word and phrase which alludes to these matters are rich with nuance about the national vicissitudes. For example, there is a reference to a time when a dynasty prospers, another one refers to a succession of struggles for political power, while another one refers to the pain of a people without a country, and so on. Those various motifs have been connected in order, and we can notice a process bringing about the lament for the South in this context. It may be said that it is an expression of the process of time.

Then, on the subject of the plot which describes the process of a dynasty, we can find out an interesting similarity between *Ai Jiangnan fu* and Lu Ji's 陸機 “Treatise on the Destruction of a State” (*Bian wang lun* 辨亡論). It is well known that Lu had experienced the destruction of the Wu Dynasty 吳朝 and his *Bian wang lun* is a description of this. The *fu* and *lun*, though separate genres, show similarity as a style of *pu chen* 鋪陳. If we ignore our rigid genre consciousness, we can recognise *pu chen* as a literary style which expresses one's own lament for a lost period and one's own lost world.

Wang Guo-wei and Suzuki Torao: The Kyôto Years

Qian Ou, Kyôto University

This paper explores the relationship between the early modern Chinese scholar Wang Guo-wei 王國維 and Suzuki Torao 鈴木虎雄, one of the founders of Japanese Sinology. An examination of their interaction will add to the discussion concerning Japanese and Chinese scholarship and cultural history.

Suzuki Torao's interest in the research of *Zaju* 雜劇 by Wang Guo-wei was not merely coincidental. At the time, Japanese scholars were consciously begining research on *Zaju* for the first time. In order to clarify Suzuki's motive for working with Wang, this paper will look back on Japanese Sinology from Meiji 30 (1887). Fleeing the Revolution of 1911, Wang Guo-wei and Luo Zhen-yu 羅振玉 came to live in Kyôto. After meeting Suzuki, Wang enjoyed a close and many-faceted scholarly relationship with him. Moreover, they often exchanged poetry. From their poems, we not only get a glimpse of their artistic relationship, we can also see the political and cultural trends of Japanese scholarship when it encountered the thinking of Chinese minds such as Luo Zhen-yu and Wang, and note the respective influences and changes.

This paper relies primarily on the surviving Suzuki-Wang documents to make an investigation of scholarship and cultural-historical problems in Japanese-Chinese relations. I also examine the personal lives of the two men and note similarities. Finally I will introduce six previously unknown letters from Wang to Suzuki. In addition, I will discuss the relation of these six letters to nine other of Wang's letters which were recently published.

TRANSLATION AND NOTES :

Zhuzi Yulei Dushufa (The Reading Method)

—Hiroshi Kôzen, Kyôto University. Yûko KIZU, Dôshisha Women's University. Mareshi SAITÔ, Kyôto University

REVIEWS :

M. A. FULLERS: *The Road to East Slope—The Development of Su Shi's Poetic Voice*. 1990

—Yôko YUASA, Kyôto University

Tuneki MARUO: *Lu Xun—The conflict of 'Man' and 'Ghost'* 1993

—Keizô YAMADA, Kôbe University

SELECTIVE ABSTRACT OF RECENT WORKS